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subject of this chorus is commenced by the tenors and sopranos in octaves, afterwards harmonized; and (with a short episode between) repeated by the tenors, the sopranos joining them after the giving out of the first half of the phrase. After a fine burst, in full harmony, on the words, "Let us walk in the light," the chorus dies off *pianissimo*, with beautiful effect. The next chorus is composed to Keble's words, "Abide with me," and contains three verses, each set in a different manner; the first being given to the sopranos and contraltos; the second to the same voices, with the tenors added, and the last harmonized for the full choir. This, although some may view it as an interpolation, fits very excellently in its place in the Cantata; and, as a piece of quiet part-writing, is most welcome. Following this is a very fine, but brief, chorus in B minor, "How we believe," (remarkable for an excellent treatment of the words throughout, and especially for a beautiful conclusion, in which the voices drop in unison from the dominant to the key-note) and a tenor solo, "His salvation is nigh them that fear Him," the placid nature of which is in excellent contrast with the choral effects which surround it. The chorus, "I will call upon the Lord," is preceded by a reminiscence of the instrumental introduction of the Cantata; and the following, and final chorus, in D major, is a bold and finely wrought fugue, in which the composer has amply shown that in this much-neglected form of composition the most stringent laws of what may be called the "severe" school of writing, may be fully observed without reducing the work to a dry and mechanical piece of musical contrivance. We have said nothing of the recitatives which connect the principal pieces in this work; and may now observe that they are so carefully written, and in many parts assume such importance, as to be in the highest degree interesting. This is especially observable where the words of our Saviour, commencing "Whosoever drinketh of this water," are passionately interrupted by the Woman of Samaria, with the exclamation, "Sir, give me this water."

It will be seen, by our review upon this Cantata, that our high estimate of its merits, on its production at Birmingham, has been confirmed and strengthened by a close and more dispassionate examination of it in its published form. That it is written with an earnest reverence for the subject, is apparent to all who are acquainted with it; and seeing how England is now struggling to assert its musical power to the world, in spite of the apathy and neglect of those whose duty it is to lend it a helping hand, the thanks of all real well-wishers of the art are doubly due to Professor Bennett, for this valuable contribution to the musical wealth of his native country.

*Melodies.* For the Pianoforte. By T. M. Mudie.

If good music could make its way through the mass of common-place effusions of the day, these "Melodies," written by one of the most sterling artists from the much-abused Royal Academy of Music, would be in the hands of all who desire something beyond mere work for the fingers. There is a refinement about these little pieces, and a completeness of design, which will ensure for them a welcome reception from the most musical listeners. Of the six melodies (two of which are published in each number), we prefer No. 2, "Tranquillity," (a flowing and graceful subject in E major, with an inner syncopated accompaniment); No. 4, "Religioso," (a simple and melodious piece, of small pretence); No. 5, "Romance," (a beautiful "song without words," full of character in the treatment of the accompanying parts), and No. 6, "Spring Song," (a fresh melody, as suggestive as notes can be of flowers and green-fields). The pieces are gracefully dedicated to the composer's fellow-student, Professor Sterndale Bennett.

METZLER AND CO.

*Faithless Robin. Ballad.* Words by R. M. M. Music by Louisa Gray.

A PRETTY and unaffected melody, the harmony of which appears generally so carefully written that we cannot but

wonder how the unfortunate consecutive fifths between the bass and voice part (in going from the last note of the 11th bar to the first note of the 12th) could ever have been written. In other respects the song is pleasing; and the pedal bass at the conclusion of each verse has a good effect.

*Exeter Hall. A Monthly Magazine of Sacred Music.* No. 6, vol. 2. July.

THE contents of this number, musically speaking, are quite equal to those we have already seen; but we must protest against the principle of making a pianoforte piece sacred by christening it with a religious title. The "Meditation" called "The Sabbath Eve," by Mr. H. Parker, is a graceful little melody, which may fairly take its place amongst the unpretentious pianoforte pieces of the day; but it has no more to do with Sunday evening than with Monday morning, or Tuesday afternoon; and we feel it a duty to raise our voice against appealing to the taste of those persons who would shrink from playing a heavenly slow movement of Mozart or Beethoven on Sunday, and contentedly linger over Mr. Parker's "Meditation," because it is published in a sacred magazine, and entitled "The Sabbath Eve." There is much to admire in Mr. Hullah's Recit. and Air, "Joy cometh in the morning." It is earnestly written, and well harmonized. A short Hymn, "Lord, to Thee," by Mr. J. W. Elliott, is more truly religious in feeling than Mr. W. F. Taylor's Song, "Holy Spirit," the continual vibrations between the keys of G and E flat scarcely redeeming a somewhat common-place melody. The Prayer from *Mosé in Egitto*, arranged by Louis Engel for the Harmonium, completes the number, which is carefully got up, and accompanied, as usual, with a well-executed illustration.

Metzler and Co's Part-Song Magazine, No. 1.

As appears on the cover of this Magazine, it is not the intention of the publisher to issue a number at stated intervals; but it will generally appear about once a month. The Part-Song in the number before us, "Bright Tulips," by Mr. G. A. Macfarren, is a good specimen of that composer's elegant and fluent writing. Some very excellent remarks on Choral singing, by Mr. Macfarren, materially enhance the value of the work."

### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—You would greatly oblige me, and I fancy, confer a favour upon the musical public generally, by explaining why a performance at our principal lyrical Theatre, at which, for my sins, I was lately doomed to "assist," should be so entirely inferior to one I heard at a third-rate lyrical Theatre in Paris during the Autumn of last year. For fear you should feel inclined to beg the question, I will take this opportunity of assuring you that it was very inferior, and consequently discreditable to all parties concerned. First of all, the very life-blood was drained from the work, or in plain prose, the whole interest and balance of the Opera was destroyed by the excision of a number of movements bodily, and the curtailment of several others. I ought, perhaps, here to mention that the opera I allude to is the *Romeo and Juliette* of that much abused and little understood Frenchman, Charles Gounod.

It is possible that a certain portion of the cutting was necessitated by the increasing infirmities of the Romeo. If so, the answer is very plain—get another. Can anyone honestly say that the singing of Signor Mario, at the present time, is other than most painful to all listeners? Even Signor Mario, however, cannot be the cause why the *Prologue*, the *Cortège Nuptial*, and the *Épithalame*, are omitted. To any one who has heard the effect of these numbers in their place in the Opera, it seems perfectly incredible that they should have been expunged. Nothing more weird or beautiful in its way has been heard than the *Prologue*. The sudden and unexpected rising of the curtain, discovering the characters grouped in one long thin line, perfectly motionless, the soft unaccompanied chorus, so new and strange, which,